

# THE EPOCH TIMES

# ARTS & CULTURE

COURTESY OF JOSEPH MCGURL



“The Boston Harbor Islands Project: Crystalline Light, Prince Head” by Joseph McGurl. Oil on panel; 24 inches by 18 inches.

## Illuminating Nature

How American luminist painter Joseph McGurl creates transcendent paintings

LORRAINE FERRIER

“Standing on the bare ground,—my head bathed by the blithe air, and uplifted into infinite space,—all mean egotism vanishes. I become a transparent eye-ball. I am nothing. I see all,” wrote American essayist and transcendentalist Ralph Waldo Emerson in his 1836 essay “Nature.”

Leading American luminist painter Joseph McGurl seeks such an experience every time he creates a plein air (open-air) painting. McGurl’s plein air paintings are the cornerstone of his award-winning landscape paintings.

### Highlighting Luminism

The luminist style of painting, as the name suggests, is all about light and also its spiritual significance. American artists, inspired by the Hudson River School painters, began painting in the luminist style in the late 19th century, although the term “luminism” wasn’t coined until 1954.

Characteristically, a luminist painting is a landscape or seascape painted in crisp, cool colors, with an expansive sky and meticulously detailed objects that are cleverly illuminated by light. The luminist artist blends his or her brushstrokes to such an extent that they disappear, creating a finely finished painting that

wholly focuses the viewer’s attention on the wonder of nature.

### McGurl’s Love for Landscape Painting

McGurl was profoundly influenced by the 19th-century landscape paintings he saw as a high school student. He’d been attending Saturday art classes at the Museum of Fine Arts, in Boston, but he had no idea that he was viewing luminist painting. He was just fascinated by the realistic depictions.

McGurl’s profound love for nature comes from growing up outside of Boston in a town called Quincy, where small houses with small lots lined the streets, giving him a sense of claustrophobia. But the backyard

of his family home backed onto the ocean, where he enjoyed spending time exploring the islands by swimming, water skiing, and sailing with his siblings. That gave him an immense sense of freedom.

McGurl’s father was a notable muralist, who inspired Joseph with his strong work ethic that was needed to feed his five children. McGurl was never taught landscape painting. He went to an art college but didn’t learn much, as the instructors weren’t skilled at teaching representational painting and drawing. But it was those early experiences in Boston that most profoundly influenced his decision to paint landscapes.

*Continued on Page 4*



# What Our Readers Say

(#30, part 2)



Unbiased news you can trust to tell the truth. **During this particular time in history, I want to leave a truthful record of events for my great grandchildren.** My plan is a large binder of front page stories from The Epoch Times so they will be able to read and absorb what “really” happened during these troubling times in our history.

CARLENE FORREST



Truly a great newspaper! It's rare that I've been interested in reading a news source cover to cover but with The Epoch Times, that is exactly what I find myself doing. **I leave my paper behind after finishing it hoping someone in the coffee shop or library will pick it up and take interest.** Truth is a precious commodity and is becoming difficult to find. Thank you for your excellent analysis and in-depth reporting. And of course the online version that keeps me in the know until my hard copy arrives is wonderful. I'm embarrassed to say I used to feel this way about the new york times (yes the absence of capital letters is intentional), but that feeling passed over 20 years ago. Please keep up the great work and continue as the beacon of hope so many of us need! Thank you.

CHUCK DYMENT



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THE EPOCH TIMES

TRUTH AND TRADITION



Roger Scruton in London in this file photo.

TRADITIONAL CULTURE

## An Unexpected Gift: Roger Scruton's 'Against the Tide'

JEFF MINICK

I have a suggestion, particularly for those unfamiliar with Roger Scruton's voice: Use your Duck Duck Go browser to find his award-winning documentary “Why Beauty Matters.”

In the cadences and rhythms of that voice, we discover a thinker and an attentive listener. He speaks gently for the most part, his words tempered by tolerance for the viewpoints of others, and in him we find a man who clearly honors and loves the English language as well as virtues like truth and beauty. Follow him along for a few minutes, and then open your copy of “Against the Tide,” and you will hear that voice speaking to you from the printed page.

Scruton (1944–2020) wore many hats in his career as a writer, teacher, and philosopher. He served in a number of educational institutions and think tanks, received numerous awards, and was knighted in 2016 for “services to philosophy, teaching and public education.”

He lives on today in his books. There are over 50 of them, most on philosophy or contemporary affairs—a feast of thought and rumination seasoned by novels, two operas, and his book on wine, “I Drink Therefore I Am.”

In his Preface to “Against the Tide,” professor, philosopher, and Scruton's literary executor, Mark Dooley, writes:

“This book honors Roger's wishes to have his journalism collected for posterity. Moreover, I am confident it will give readers a clear sense of Scruton's power as a writer and columnist, one whose view of the world was controversial yet so cleverly articulated that it often won praise even from his opponents.”

Let's take a look.

**A Philosopher of the Right**

Scruton was known—and reviled by some—as an articulate and principled spokesman for conservatism, and no matter what the topic, he never strayed far from those principles. An example: In his 2018 piece in The New York Times, “What Trump Doesn't Get About Conservatism,” which Dooley includes in “Against the Tide,” Scruton praises Trump for some of his actions.

In particular, he writes, “Mr. Trump has shown himself to belong to the wider conservative tradition, seeking a Supreme Court that applies the Constitution. ...” He then proceeds, however, to criticize Trump as “a politician who uses social media to bypass the realm of ideas entirely, addressing the sentiments of his followers without a filter of educated argument ...”

Scruton concludes the essay by writing that Trump “is a product of a cultural decline that is rapidly consigning our artistic and philosophical inheritance to oblivion. ... He has lost the sense that there is a civilization out there that stands above his deals and his tweets.”

This consideration and defense of civilization is a theme that runs throughout this book and, for that matter, through all of Scruton's work. Whether he is discussing Eastern European communism, the state of the university, the ideas of Ayn Rand, or screw-top wine bottles (thumbs down), his main concern is for the well-being and care of culture and civilization. Like a physician, Scruton not only tells us how ill civilization has become, but he also offers prescriptions that, if followed, might well restore it to good health.

**America: Some Compliments**

Scruton may surprise some readers by his judicious and often affectionate remarks on the United States. He can be critical of America, but he almost always leavens that critique with praise. In his 2002 article, “A Question of Temperament,” he praises American conservatism for its vibrancy, using as evidence both ordinary people and thriving conservative journals.

Near the end of this piece, Scruton observes: “For the conservative temperament, the future is the past. Hence, like the past, it is knowable and loveable. It follows that by studying the past of America—its traditions of enterprise, risk-taking, fortitude, piety, and responsible citizenship—you can derive the best case for its future.”

In one previously unpublished essay, he describes a visit to Rappahannock County, Virginia, which is about 35 minutes from where I live. Scruton, who loved horses and hunting, tells us of the huge gathering at a horse race

there, the tailgating, feasting, and drinking, where “all distinctions of class, learning, calling, and politics are forgotten, and one thing alone is important, which is that we are here together now.”

He notes, “For the sheer joy of being alive no place compares with rural America.” Now there's a statement you'll find in short shrift among certain Americans.

**A Smorgasbord of Subjects**

Dooley has divided Scruton's essays under general headings, and these titles alone give examples of their scope and diversity: “Who Are We?” “Intimations of Infinity,” “The End of Education,” “Animal Rights, Pulpit Politics and Sex.”

In some of these essays in “Against the Tide,” Scruton addresses political issues: “The Meaning of Margaret Thatcher,” “Who Is a Fascist?” “The Wrong Way to Treat President Putin,” and “Why Iraq Is a Write-Off.” The points he makes in these pieces remain relevant to today's headlines, but even more, he gives us insight into history and the consequences of personalities and events. In the case of Prime Minister Margaret Thatcher, for example, he runs through her accomplishments and controversies and then compares her to the ancient Greek Themistocles, who saved Athens from the Persians at Salamis but who was then “ostracized and sent into exile.” Scruton then writes of Thatcher that “she will surely be acknowledged, even by those who conspired to remove her, as the greatest woman in British politics since Queen Elizabeth I.”

On the other end of the spectrum are topics like art and aesthetics. “The Modern Cult of Ugliness” tackles the lack of beauty in so much of our modern arts: painting, music, literature, and architecture. “Once we start to celebrate ugliness,” Scruton warns, “then we become ugly too. Just as art and architecture have uglified themselves, so have our manners, our relationships and our language become crude.”

Scruton blames this transformation on “ivory-towered elites,” but as he so often does, he offers common sense and hope: “What they forget is that ordinary people hunger for beauty as they have

always hungered, for beauty is the voice of comfort, the voice of home.”

**Annus Horribilis**

Dooley uses that Latin tag—“The horrible year”—to describe the last year of Scruton's life. He is referring less to the cancer that killed Scruton than to a journalistic hit job that brought out the cancel culture crew, journalists and public figures all too eager to whip out their knives and slice up Scruton's reputation.

Because selective edits to one of his interviews intentionally made Scruton appear a racist, he was dismissed from his position as chair of the Building Better, Building Beautiful Commission. Thanks to help from several friends and to the discovery of the full interview, Scruton was exonerated of the media's charges against him. His reputation restored, he was given back his post. Yet the wounds left by this ugly incident ran deep. Writing in 2019 for The Daily Telegraph, he describes what was done to him:

“Reading the outrageous articles in the “New Statesman,” “The Times,” the “Sun,” and elsewhere, in which things I have never said and attitudes that I have never entertained are unscrupulously pinned on me, seeing all my work as a writer and a philosopher scribbled over with ignorant and groundless accusations, I have had to take stock of my life, and for a moment it seemed that it amounted to nothing. It was as though I had been ceremonially stripped of all my assets and shut away in a box.”

Less than 10 months later, Sir Roger died of cancer.

**Legacy**

That so intelligent a man with so noble a soul should have to endure such abuse at the end of his days is sad and disgusting. Though the truth about the doctored interview eventually came limping out of the darkness, the agony that Scruton clearly suffered from these unwarranted attacks must have been terrible.

But here's the good news. As noted above, Scruton had written of his life after the smear campaign against him that “it seemed that it amounted to nothing.” Not so, not even in the slight-



Roger Scruton's home in the United States, in Montpelier, Va.

**Scruton was known—and reviled by some—as an articulate and principled spokesman for conservatism, and no matter what the topic, he never strayed far from those principles.**

est way. His books and essays, and articles like the ones found in “Against the Tide” remain with us. This is inspirational thought delivered by graceful language about politics and aesthetics that will continue to attract and influence readers.

Scrutopia was Sir Roger's playful way of describing his English country home and his life there. For a few years, he and others operated the Scrutopia Summer School, in which attendees discussed ideas, took hikes around the property, and rode horses. Fortunately, we also have Scruton's books and the videos, meaning that we too can pay a visit to Scrutopia.

To get a feel for the man and his lagniappe (an unexpected gift), go to YouTube, enter “Roger Scruton,” select one of the videos featuring him, and listen to the man speaking. Then take a look at “Against the Tide.”

Rest in Peace, Sir Roger. And thank you.

*Jeff Minick has four children and a growing platoon of grandchildren. For 20 years, he taught history, literature, and Latin to seminars of homeschooling students in Asheville, N.C. He is the author of two novels, “Amanda Bell” and “Dust On Their Wings,” and two works of non-fiction, “Learning As I Go” and “Movies Make The Man.” Today, he lives and writes in Front Royal, Va. See [JeffMinick.com](https://JeffMinick.com) to follow his blog.*



**‘Against the Tide: The Best of Roger Scruton's Columns, Commentaries and Criticism’**

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Mark Dooley

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“Light Streams” by Joseph McGurl. Oil on canvas; 30 inches by 40 inches.

# Illuminating Nature

How American luminist painter Joseph McGurl creates transcendent paintings

Continued from **Page 1**

**Why Plein Air Paintings?**  
For artists in the late 18th and 19th centuries, plein air paintings were solely scientific studies that were created to understand natural phenomena. They weren't finished paintings in and of themselves. John Constable's cloud studies, for instance, show the cloud formation coupled with copious descriptive notes and meteorological details. Oftentimes, he'd only suggest the land mass as a scribble of paint at the bottom of the sketch.

For McGurl, having a direct connection with nature is essential when he paints in the luminist style. It's one of the reasons he creates plein air paintings, and why he never uses photographs in his artistic process. Luminism is all

about light and spirituality, he explained by phone, and a photograph has neither of those qualities. “A photograph has no light. If you turn off the light bulb that's shining on it, there's no light emanating from that photograph.”

He added that because photographs contain no light, painting from a photograph means that an artist is not painting light but is painting colors, matching one color to another. For McGurl, painting out in the field is essential for him to be able to interpret the light and sensations necessary for his paintings.

McGurl uses his plein air paintings as investigative tools, as his peers did centuries ago, to deepen his understanding of nature. Sixty percent of his plein air paintings are purely scientific studies. He's not interested in creating a finished plein air painting out in the field per se,

but if he does, it's often sold in his studio.

Throughout his plein air paintings, McGurl stays true to the scene in front of him by meticulously interpreting what he sees. And more than that, he paints beyond the surface experience, conveying an ethereal beauty. Each of McGurl's plein air paintings reflects a conversation he's had with nature, evoking the sensations and sentiments that were true to him at that moment in time.

**Plein Air Painting Challenges**  
“Plein air painting is the most difficult type of painting there is, because you have a limited amount of time to work before your light changes—and your light changes continually,” he said. McGurl loves the many challenges of painting landscapes and seascapes under such conditions.

For instance, when he is painting the ocean, besides the constantly changing light and the tide coming in and going out, a momentary gust of wind can instantly disperse the beautiful reflections that he was painting, transforming his subject matter into waves or ripples.

Sometimes the subject matter can even sail away. McGurl recalls teaching a painting workshop in a harbor. A group of students were painting a cute little boat when about an hour into the painting, they watched as a man got into a rowboat, rowed out to the sailboat, and sailed away.

Another challenge of painting in nature is how to translate the great variety of details and textures into paint—from the thousands of leaves on one tree, to the millions of trees in a distant forest, to myriad moving clouds crisscrossing the sky.

**Creating Plein Air Paintings**

McGurl found the French Academy sight-size method helpful when he learned to draw figures, and he adapted the practice. In the original sight-size method, artists would place their panel or canvas right next to their subject and walk back 10 feet or so and put a mark on the floor. The mark is the looking spot where they'd view the scene. They would walk up to the panel and make some marks, and then walk back to the looking spot and check to see if the marks are in the right relationship to the subject that's being painted.

Because landscape artists can't put their canvas next to the sun or next to a mountain that's 10 miles or so away, McGurl places a frame next to his panel. So, everything he sees in the frame he can transfer onto his panel at the exact same size as seen through the frame.

This is the method he uses to paint and to teach his students.

**Interpreting Nature**  
Throughout McGurl's plein air painting process, he's meticulously trying to understand every aspect of the scene. “When I'm plein air painting I'm dissecting nature, and then reassembling it on my panel,” he said.

Each time McGurl paints outside, he's interpreting the light and forecasting the elements—oftentimes at a lightning pace. He likens it to painting time itself.

For instance, when painting a sunset he has a real sense of painting the future, the present, and the past. At first, when he's setting up to paint, he'll survey the scene, the sun, the clouds, and



“The Boston Harbor Islands Project: Clamdiggers” by Joseph McGurl. Glass beads, acrylic modeling paste, and oil on panel; 18 inches by 24 inches.



other elements, to determine what he believes is going to happen. That's when he's painting the future. It's a finely balanced process with only one shot to get it right because if the values of the painting are too dark or too light, the painting is ruined. Once McGurl has painted his prediction, there's a small window of around five minutes when he paints the present, the actual sunset. At that time, he'll adjust his painting to show the sunset as it unfolds before him, painting until the sky darkens. Then he begins to paint the past, painting the sunset from his recent memory.

Creating a plein air sunset painting is over in as little as 20 minutes, but the time it takes to make each study varies as much as the weather itself. Ideally, he'll spend three hours painting one piece.

**In the Studio**

In the field, McGurl is closely copying the scene, but in the studio he's not copying the plein air painting—he's being inspired by it.

For instance, he is currently working on an Italian hillside scene in his studio. He's using a plein air painting in which the top of a distant mountain was illuminated by the sun setting behind it. As he started working on the painting in the studio, he changed the sunlight so that the viewer is looking at the sun and the mountain is in silhouette. So it's not a copy of the plein air sketch; it is inspired and influenced by it, but all the features in the landscape painting he's creating are made up of elements that he saw when he was there painting on location.

McGurl is repeatedly inspired by his plein air paintings. For example, he made 12 different sketches of an Italian rustic house 10 years ago. Each painting he makes in the studio from those plein air paintings will look completely different from the sketches that inspired them. The architecture is the same but the atmosphere and orientation in each scene differs.

“Like the transcendentalists, I believe that in nature you can almost experience that connection between you and something greater,” he said. In that same spirit, McGurl's meticulously made luminous paintings must act as conduits to nature's divinity—or transparent eyeballs, Emerson might say.

*To find out more about luminist painter Joseph McGurl, visit [JosephMcGurl.com](http://JosephMcGurl.com)*

(Above left, above middle) Joseph McGurl often creates several plein air paintings of a motif that interests him. In the studio, he'll be inspired by those field studies and create several landscape paintings. Here, “Drifting Clouds” and “The Warmth of the Tuscan Sun” are two paintings inspired by the same motif.

(Above right) Joseph McGurl uses a grid to create his plein air paintings. It's a method he's adapted from the French Academy sight-size method of drawing and painting, which is normally used to create figure and still-life compositions.



“Morning Sunshine” by Joseph McGurl. Oil on panel; 16 inches by 20 inches.



Leading American luminist painter Joseph McGurl plein air painting.



Field Study “Along the Acadian Coast” by Joseph McGurl. Oil on canvas; 9 inches by 12 inches.



ARTIST PROFILE

# Faith Fuels Art and Stance Against Persecution

Award-winning 3D animation student calls for release of mom jailed in China

MICHAEL WING

An award-winning, young digital animation student whose family has suffered spiritual persecution for decades in China arrived in Canada in August 2020 to avoid harassment and secure her future. But nearly a year later, she learned her mother was, once again, placed in detention. This is her story.

The talented 24-year-old student at world-renowned Sheridan College in Ontario—who at the age of 4 was taken away as a hostage by Chinese police in an attempt to arrest her parents—is now speaking out to seek immediate release of her mother facing persecution for upholding her spiritual faith.

Lucy Mingyuan Liu, whose father is an accomplished artist and mother a former dean at a Chinese university, is gifted in traditional 2D painting. She ventured into full 3D digital animation recently, making a huge splash in her first year at Sheridan—a campus where Disney and Pixar spot top talent to fill their ranks.

Sheridan college held a Zoom call in May 2021 and presented the Tibor Madjar award for Best Overall Animation. Lucy was the winner. Her breathtakingly beautiful classical dance demo reel had the judges spellbound.

Lucy told The Epoch Times in an interview that in the world of CGI (computer-generated imagery), animating figures realistically is one of the hardest challenges.

Her anatomically correct, gracefully choreographed dancer could've only come from a mind ablaze with inspiration—the judges were cognizant of it.

### Inspired by Dancers of the Divine

Lucy's CGI dancer didn't appear in a vacuum. The character was inspired by Shen Yun Performing Arts, the world's premier classical Chinese dance and music company dedicated to reviving the 5,000-year-old divinely inspired traditional Chinese culture.

Lucy, who practices the persecuted self-cultivation system of Falun Gong, grew up amid tranquil meditators and qigong practitioners living by the virtues of truthfulness, compassion, and tolerance. Her parents, like countless other Falun Gong adherents, suffered under the Chinese Communist Party's (CCP) persecution of their faith.

"It's saddening that upholding one's spiritual beliefs has become the 'biggest and most dangerous crime' in today's China," she said. "Falun Gong practitioners are facing discrimination and alienation on a daily basis, for striving to be good people."

Falun Gong (or Falun Dafa) is a spiritual discipline that became popular in China in the 1990s because of its moral teachings and health benefits, but it drew fire from the Communist Party—a totalitarian regime that perceived the peaceful practice's growing foothold in Chinese society as a threat to its Marxist ideologies and power. The CCP's former leader Jiang Zemin then initiated a persecution campaign in July 1999 to eradicate Falun Gong and its adherents, which continues to date.

Like many others, Lucy's parents, when she was in high school, lost their jobs and were given multiyear prison sentences for practicing Falun Gong, after which she would worry in tears each day until they got home.

Faced with nationwide persecution, Lucy's parents worried for her.

"My parents said it's not safe for me to stay in China, so they wanted me to come abroad," Lucy said. "They decided to send me to Canada so that the shadow of persecution can no longer overhang my fu-



Lucy Mingyuan Liu with her father, Yong Liu, and mother, Yan Liu.

ture career and life. I know the Canadian government is the most kind, or very supportive of Falun Gong, so I just have a good impression of this country.

"And I know that Sheridan College in Canada is the best; that's why I chose animation."

### A Fresh Start and a Mission

Lucy landed in Canada in the summer of 2020. Now in her second program, she has high hopes of one day working for a major studio.

"Some company like Disney, that would be the dream job," she said. "From my last program, I know there are only one or two students who end up working there."

“I want to make a film on my family's story, showing how our beliefs gifted us a beautiful life and also let people see the CCP's persecution of faith.”

Lucy Liu, animator

With her first Digital Animation program secured under her belt, she last fall entered her second, more advanced Digital Creature program, exploring further the 3D world of texture, detail, and realism. It's like advancing from TV-grade kid cartoons to feature film-grade full-length movies, she said.

Every piece of fur, feather, and scale is painstakingly rendered and animated in 3D. She's now creating a merboy (a boy with a fish tail) for her next big assignment. But in September 2021, the CCP cast another shadow upon her once-confident start.

"My dad called me and said, 'Your mom was arrested again,'" she recalled.

Lucy's mom, Yan Liu, was taken to Kunming Detention Center in China's Yunnan Province, where only her lawyer was allowed to visit her twice but not her husband. "Now, even the lawyer is not allowed to meet my mom," she said. "People who have been there told me the environment inside the detention center is really terrifying."

"The police sent my mom's case to the procuratorate a second time around Dec. 30, 2021. The procuratorate is now preparing for her trial, and as far as I know, those trials against Falun Gong practitioners are held in secret; they won't notify the family members or our lawyer."

This is particularly concerning, for Falun Gong practitioners in prisons or labor camps, besides torture and death, are at the risk of having their organs harvested—hearts, kidneys, lungs, livers, and all—and sold for profit in China's state-sanctioned billion-dollar organ transplant industry.

Expressing dimmed hopes, Lucy said that her initial confidence in winning the Tibor Madjar award turned into plaguing worry for her family, hampering her concentration. But pressing on, with help from local Canadian Falun Gong adherents, she would raise her voice, telling the world of her mom's plight.

### A Voice for the Voiceless

Braving freezing Toronto temperatures on Nov. 18, 2021, Lucy stood shoulder-to-shoulder with other Falun Gong practitioners outside the Chinese Consulate along St. George Street. Microphone in hand, Lucy pleaded for officials—Chinese and Canadian—to act on her mother's behalf.

"I hope my story will reach out to those working in law enforcement in China, so that they may reconsider whether they are implementing or impeding justice," she said.

Speaking loudly, as Lucy was, has previously impelled Canadian MPs to phone Chinese prisons to help practitioners—as was the case for Yinghua Chen, now safely in Canada, who was tormented in a Hebei Province women's prison for four years. Calls from abroad forced the jailers, who feared embarrassing the CCP internationally, to go easy on, not brutally torture, and eventually release Chen.

In hopes of protecting her imprisoned mother, Lucy started a petition to the Canadian prime minister on Dec. 1, 2021.

"The tragedies and trauma I have experienced as a child due to the persecution are beyond words," she said in her petition letter. "I stand up ... to ask all righteous Canadians, parliamentarians, and our government to help me and call on the Chinese communist regime to immediately release my mother and put an end to the persecution of Falun Gong."

### Keeping the Dream Alive

Before the persecution began in China, Lucy's family members were quite well off, living the dream—until the communist regime overnight turned their "beautiful life" upside down.

Her dad, Yong Liu, was one of the top artists in the country and a respected art teacher. Lucy's mom was an esteemed English professor in Changchun city's Jilin University-Lambton College, a partnership between Jilin University and the Memorial University of Newfoundland, Canada. But seeing the suppression gradually escalating in Changchun led them to pack up, leave behind successful careers, and move 3,000 miles to distant Yunnan Province where they knew no one. Fortunately, the talented couple secured university lecturing jobs there—only to later resign and lay low, fearing the CCP.

But the nationwide persecution found them.

"One day in the winter of 2001, over 20 police officers showed up on campus, trying to grab my mother from her classroom," Lucy said. "A cleaning lady quietly let my mom out from the side fire-exit door. My mother left the school site and went to hide in a safe spot."

The family was forced into exile and hiding. In 2012, her father was arrested and sentenced to four years in prison. While her father faced persecution in detention, Lucy, who was then studying in the 12th grade, learned that her mother was expelled from the university lecturing job. In 2015, while Lucy was preparing for admission to a top art university, her mother was sentenced to three years.

Lucy said that her parents have suffered torture, brainwashing, and forced slave labor. By 2018, both her parents were released from the prisons, and the family managed to gather up their scattered life with resilience and courage. Today, with her mom detained in jail, Lucy can't believe it's happening again.

"For years, my parents were my shelters and shields, protecting me from storms and thunder amid the persecution," Lucy said. "Today, I would like to be the shield for my parents and the values they hold dear to their hearts and lives."

Lucy recently spoke in a video, seeking support for her mom's earliest release and to help end the CCP's over two-decades-long persecution of her spiritual faith.

Besides working for Disney or Pixar, Lucy aspires to one day use digital animation to amplify her voice and bring to light the atrocities in China. She also envisions using CGI to show people "the bright side of Falun Gong"—the beauty of its three core virtues of truthfulness, compassion, and tolerance—as her 3D dancer had so magically impressed her judges.

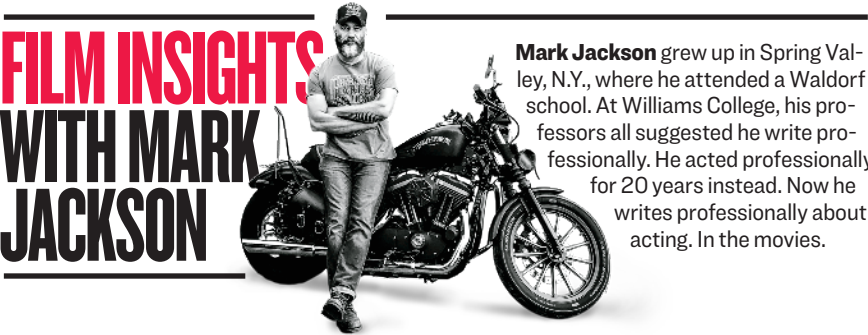
"I know the persecution, all these things, happen because of the media, the propaganda," she said. "I want to use this animation method to create a film on the truth about the persecution. A film is a very good way to make an influence."

"I want to make a film on my family's story, showing how our beliefs gifted us a beautiful life and also let people see the CCP's persecution of faith."

ALL PHOTOS COURTESY OF LUCY MINGYUAN LIU



Parents Michaela Odone (Susan Sarandon) and Augusto Odone (Nick Nolte) grappling with bad news about their son, in "Lorenzo's Oil."



Mark Jackson grew up in Spring Valley, N.Y., where he attended a Waldorf school. At Williams College, his professors all suggested he write professionally. He acted professionally for 20 years instead. Now he writes professionally about acting. In the movies.

### POPCORN AND INSPIRATION

## Ivermectin Is the 'Lorenzo's Oil' of 2022

### MARK JACKSON

"Lorenzo's Oil" (1992) is a true story about a married couple's (Nick Nolte, Susan Sarandon) refusal to wait for doctors' and science's snail-like progress to save their son (Zack O'Malley Greenburg) from the rare disease adrenoleukodystrophy (ALD).

Released during the early '90s when the AIDS epidemic was at the height of its reign of terror, the film more than subtly commented on science's slow response to that epidemic. It attempts to portray how modern Western medicine and its foot-dragging is inextricably linked to Big Pharma, to the vast detriment of sufferers around the globe.

Given all that, "Lorenzo's Oil" is suddenly current again, with the COVID-19 pandemic or—as this publication chooses to label it—the Chinese Communist Party (CCP) virus. Dr. Fauci has been revealed to have lied abundantly. Like Sherlock Holmes with a big magnifying glass, we can see the tracks leading to Big Pharma, and famed UFC commentator and podcaster Joe Rogan's publicizing of Ivermectin as a CCP virus cure makes it basically the Lorenzo's Oil of the 2020s.

### What Is ALD?

The year is 1983, and 5-year-old Lorenzo Odone's worsening tantrums at school are initially misdiagnosed. As time passes, his mood swings and self-destructive behavior intensify, and it becomes apparent that the Odone family is dealing with an illness that doctors can't figure out.

Adrenoleukodystrophy is basically inherited by young boys from their mothers, who function as unwitting carriers with a 50-50 chance of passing on the disease. The disease causes a gradual and fairly horrible degeneration until death, which takes about two years following diagnosis.

Augusto and Michaela (Nolte, Sarandon) confer with a medical professor (Peter Ustinov), an ALD specialist, but rapidly

In this time of COVID, get inspired by watching 'Lorenzo's Oil.'



Augusto Odone (Nick Nolte) makes an impromptu medical diagram.

### 'Lorenzo's Oil'

Director: George Miller

Starring: Nick Nolte, Susan Sarandon, Margo Martindale, Peter Ustinov, Zack O'Malley Greenburg

Running Time: 2 hours, 9 minutes

MPAA Rating: PG-13

Release Date: Jan. 29, 1993

★ ★ ★ ★ ★



The actual Lorenzo's Oil being poured on a salad.

tire of his dot-all-the-I's-and-cross-all-the-I's-in-the-name-of-science approach. However, they do opt to allow Lorenzo to become a subject in an ALD experimental treatment. Soon, though, with doctors and nurses bandying about time frames like seven years to expect results, the Odones jettison their passive approach and roll up their own sleeves.

### Lorenzo's Oil

Augusto gets neck-deep in the local library, medical journals spread everywhere, tracking down a cure. Michaela joins him in study. She also tends to Lorenzo's deteriorating ability to swallow, learning to keep his trachea clear of moisture so as to avoid horrendously debilitating coughing attacks.

They end up in an ongoing battle with both the medical establishment and other parents of ALD children. But after a few years, they make some progress by helping to develop the titular oil that lessens symptoms and brings hope.

### The Right Director

"Lorenzo's Oil" was directed and co-written by George Miller of the "Mad Max" films, who previously directed Sarandon in "The Witches of Eastwick." Miller was uniquely qualified to direct "Lorenzo's Oil," being a medical doctor himself, with the ability to break the stultifying medical jargon and science down into a layman friendly narrative.

The performances are all very fine, which includes the six child actors who play Lorenzo at various life stages. The casting of the exceedingly Scots-Irish-German Nick Nolte as an Italian is a bit flabbergasting; it results in Nolte speaking fairly quietly early on, because as an actor, trying to pull off a strong Italian accent with the requisite hand gesticulations when that's not your bread and butter is rather daunting.

Eventually, though, he sheds his caution to portray a man passionate about rescuing his son, and the slightly jarring discord of miscasting is swept aside.

Susan Sarandon dominates "Lorenzo's Oil" with a fearless performance as a roused mother lioness with a cub in danger, without becoming too off-putting. Sarandon should have won the Oscar but

did get a nomination.

### Science and Human Disease

The Western world realizes more and more the limitations of Western science and its devotion to glacially paced, minuscule steps in the name of measuring-measuring-measuring, while ignoring common sense. The fact that all this is driven solely by technological competition becomes ever more apparent.

To quote Henry Gee, a senior editor of Nature, "One thing that never gets emphasized enough in science, or in schools, or anywhere else, is that no matter how fancy-schmancy your statistical technique, the output is always a probability level (a P-value), the "significance" of which is left for you to judge... Statistics, and therefore science, can only advise on probability—they cannot determine The Truth....

"None of this gets through to the news pages. When pitching a science story to a news editor, a science correspondent soon learns that the answer that gets airtime is either "yes," or "no". Either the Voyager space probe has left the solar system, or it hasn't. To say that it might have done and attach statistical caveats is a guaranteed turn-off."

This is all to say, in this time of the CCP virus, get inspired by watching "Lorenzo's Oil." Observe the true story of a couple of lay people rolling up their sleeves and coming up with a common sense cure—Lorenzo's Oil for little Lorenzo Odone—that stymied medical professionals. America used to be a proud nation of bootstrappers and do-it-yourselfers. Probably best not to leave our health up to the "experts."

Now, it must be said that one problem with the current mandated vaccine is that it was handled in exactly the opposite method than what those who worship at the altar of science demand from science—it was rushed through with no testing for long-term effects. And there have been cases reported of problems due to the vaccine. So, slow and steady science has its place. But that was all thrown out the window and not in the name of common sense. As the detectives say, "Follow the money." Examine Big Pharma's involvement. "Lorenzo's Oil" foreshadowed our current global health situation.

ALL PHOTOS BY UNIVERSAL PICTURES



In the backdrop is Liu's animated CGI dancer for which she received the 2021 Tibor Madjar award for Best Overall Animation.



Liu speaks outside the Chinese Consulate in Toronto.



Lorenzo Odone (Zack O'Malley Greenburg, L) and Professor Nikolais (Peter Ustinov).



Augusto Odone (Nick Nolte) and Michaela Odone (Susan Sarandon) are husband and wife.



ILLUSTRATION

# Detmold's Illustrations: The Finishing Touch for a Beautiful Book

YVONNE MARCOTTE

Today we don't think about books much—you know, those hold-in-your-hand objects we used to study in grade school.

Before information came to us through computers, printed books were the key to knowledge. People wanted books in their homes; they filled their home libraries with books worth reading and that mattered to them. People wanted beautiful books in their libraries, and book publishers responded. Publishers bound books in gilded fabric. They commissioned the most skilled artists to illustrate the stories. The most beautifully illustrated books were published during what is known as the "Golden Age of Illustration" (circa 1880-1917).

Publishing company Hodder and Stoughton published a collection of stories by an ancient fabulist, Aesop. "The Fables of Aesop," published in 1909, was illustrated with 25 colored drawings. The book, 12 and 1/8 inches by 9 and 7/8 inches, was bound as a quarto—large sheets folded in fours and printed on both sides to produce eight pages. Each page was then trimmed to make separate pages, totaling 80 unnumbered leaves.

The book was bound in publisher's white buckram fabric of 100 percent cotton, and the front cover and spine were stamped in gilt; the publisher's emblem was gilt-stamped on the back cover. The top of the pages was edged in gilt. The book was delivered in the publisher's white cardboard slipcase. The illustrator produced 25 mounted color plates for the book, some with slightly irregular shapes.

Great illustrations can bring us back to a respect and reverence for language and art that can be found in a beautiful book.

## Beautifully Illustrated Stories

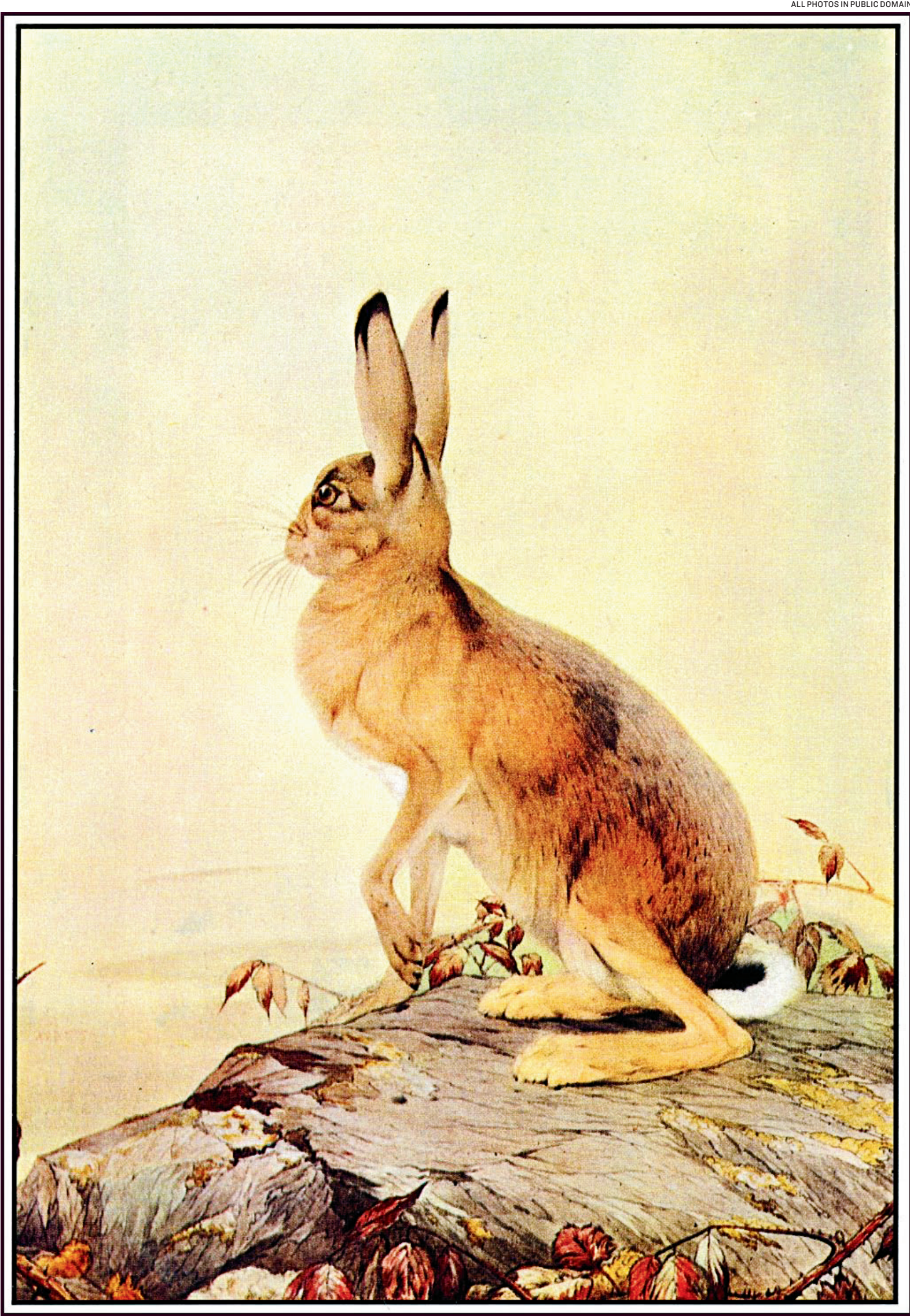
"Fables" is decorated with illustrations by arguably the greatest illustrator of animals and flowers, E.J. Detmold. Edward Julius, a twin brother of Charles Maurice who was also an illustrator, showed great understanding of how animals looked and acted, and often used fantasy settings to better tell the story.

Detmold was also a printmaker and was considered the premier animal illustrator of the Victorian Age. He placed animals in their natural settings. His animals possessed an unmistakable intelligence that draws the viewer.

The 25 fables that Detmold illustrated for the book—among them "The Hare and the Tortoise," and the lesser-known "The She-Goats and Their Beards" and "The Oxen and the Axel-Trees"—were made for his touch.

The fable of the hare and the tortoise gives children and adults a great lesson to live by. As the tale goes, the hare could easily win a race and beat the much slower tortoise. But when the hare naps far ahead of the tortoise, the tortoise wins the race.

Detmold chose to focus on the hare waking up, physically and mentally. It



An illustration from "The Hare and the Tortoise," by E.J. Detmold.

looks out at what just happened: The tortoise has crossed the finish line and is taking a nap. How could the hare have lost? The artist showed all the physical magnificence of the hare: its long, strong hind legs; front paws, strong and agile; and a long, sleek body. Yet, with all these superior traits, the hare is fooled by its belief in its superiority.

Detmold's illustration for "The She-Goats and Their Beards" tells the myth-

ical tale that nanny goats were given beards by the king of the gods to look like male goats. The males complained that this lowered the status of a more-powerful male of the species, but they were assured that outer appearances don't matter as much as what's inside.

Detmold showed imposing males hovering above the smaller nannies. His beautifully designed illustration shows beards on all the goats. The smaller nanny goats have beautiful beards, but the billy goats show their strength and protective stance over females surrounded by flowers. What we notice are the eyes—the males look down and to the right; they are watchful and protective. They have nothing to prove. Detmold's illustration allows us to think about the relative strength of each animal. Warm browns, golds, and oranges swirl around the animals. He chose to surround his creatures with autumn flowers throughout waves of curving beards.

In Aesop's time, oxen pulled wagons that were built with axle-trees, cross-bars that held the wheels. His tale "The Oxen and the Axle-Trees" tells how the axle-trees complain about holding up the wagon, even as a pair of oxen drag an overloaded wagon along a country lane. The oxen never complain yet they do all the work. This fable gives an insight into human nature: Those who suffer the least often make the most noise.

Detmold's illustration reveals a heav-

ily laden wagon of barrels and jars filled with an autumn harvest being led by a pair of oxen silently enduring their task on the rocky road. As a sign of the axle-trees' importance, we don't even see them in the picture. What we do see, though, are how magnificently these harnessed oxen do their job without complaint.

## Illustrations' Contribution to Publishing

Illustrators make books beautiful, especially traditional storybooks. Children know this. The myths, legends, fables, and fairy tales that we remember from childhood are embedded in the images that make the stories memorable.

Illustrated books draw the reader in two ways: If we look at the pictures first, we are intrigued with the characters depicted and then pulled into reading the story. If we read the story first, our eyes are drawn to the image to fill in what we may have missed in the text.

We learn from Aesop's fables that human nature has not changed much. Detmold deepened our appreciation with beautifully designed images of animals featured in the fables, which show us how to be more human. His illustrations nudge us to pay more attention to the written word. Great illustrations can bring us back to a respect and reverence for language and art that can be found in a beautiful book.

COEN BROTHERS

# Masculinity in Movies: The Coen Brothers' Take

KENNETH LAFAVE

The 18 films of Joel and Ethan Coen are remarkable for their range of story content, from gangster tales to Hollywood stories to modern comedy, Westerns, and complex allegories. Through most, if not all of them, run a double thread: the masculine need to counter bad actions with good ones, and the feminine role in shaping the masculine.

Despite current talk about toxic masculinity, masculinity itself is neither "good" nor "bad." It is a condition. To repeat a generally accepted view, masculinity relates to the outer world with the goal of problem-solving. By contrast, femininity is the condition of relating to the inner world with the goal of nurturing.

Both sexes contain both conditions as potential, but the physical characteristics of each—such as more muscle-making testosterone in men, and the ability to bear children in women—mean that men show greater masculinity overall, while women are generally more feminine. While these obvious facts are today denied by some, they are central to understanding the Coen brothers' films. (They are handy in life, as well.)

Brieflooks, here, at four Coen brothers' films suggest how the double theme plays out.

## The Masculine Protector

The Coens' remake of "True Grit" (2010) is a quantum advance on the 1969 film of the Charles Portis novel because it recognizes that the story is about Mattie rather than Rooster Cogburn. At the outset, it is she, not Rooster, who possesses the quality of the movie's title. Mattie's father has been murdered, and she is intent on finding and punishing his killer.

This brings out masculine characteristics of determination and purposeful action—"true grit." A child of 14, Mattie realizes that she needs a man to help her, so she hires Rooster Cogburn, a federal marshal with a reputation for ruthlessness and heavy drinking. Mattie's fierce mental determination and Rooster's dominating physicality, abetted by a semicomical Texas Ranger, launch a search for the killer.

As the manhunt continues, Mattie's feminine aspects begin to grow, first in her gentleness toward Rooster, despite growing awareness of his drunken incompetence, and more poignantly in burgeoning feelings of love for the Texas Ranger. At the story's climax, Mattie kills her father's murderer, paying for it when the recoil from her revolver throws her into a snake pit and she is bitten.

It is at this point—and not during the famous duel on horseback just before, a vain act which Rooster botches—that Rooster is roused from his slumbering masculinity to

fulfill one of a man's most solemn masculine obligations: to protect. Rooster throws Mattie on her horse (his has been shot from under him), rides until the horse collapses of exhaustion, and then carries her in his arms to get her to a doctor. Mattie loses an arm, but her life is saved.

## Masculinity Saved by the Feminine

In "The Big Lebowski" (1998), set in the early '90s, the main character of The Dude (Jeff Bridges) is an echo of the 1960s, of hippie-dom and drugs and an ineffectual lifestyle. He is the furthest thing from masculine as a man might be. And yet the film opens with "Tumbling Tumbleweeds" sung by the Sons of the Pioneers, conjuring John Wayne and John Ford and the celebrated masculinity of the cowboy.

A voiceover (which we later learn is movie cowboy icon Sam Elliott) tells us that while the city of Los Angeles isn't exactly what the pioneers had in mind, "sometimes there is a man. ... " The phrase is repeated several times as an introduction to The Dude, also known as Jeff Lebowski.

Clearly, he is "the man." But in what respect? The Dude is a figure of ridicule, not heroism, so it's hilarious that his suppressed masculinity is aroused when an intruder urinates on his rug. In possibly the only action The Dude has taken outside the bowling alley in years, he steals another rug to replace it. This sets off a series of unlikely events that along the way find him in bed with the only female character in the film. She becomes pregnant, and by the time Sam Elliott returns to narrate the film's conclusion, a "little Lebowski is on the way."

This singularly female or feminine act, a woman's nurturing of his seed, saves The Dude. His misadventures have come to naught, but "The Dude abides," as the character's last lines have it.

We should have known that something like this would happen, because the songs chosen by the Coens frequently give away a film's theme. And twice in the early scenes of "The Big Lebowski," we hear Bob Dylan's "The Man in Me" with the core lines, "Take a woman like your kind/ To find the man in me." "Sometimes there is a man." But there's always a woman.

## Masculine Obligation to Provide

In "A Serious Man" (2009), a loose updating of the biblical Book of Job, physics professor Larry Gopnik is an ineffectual family man whose wife leaves him for another: Sy Ableman ("Sy, able man.")

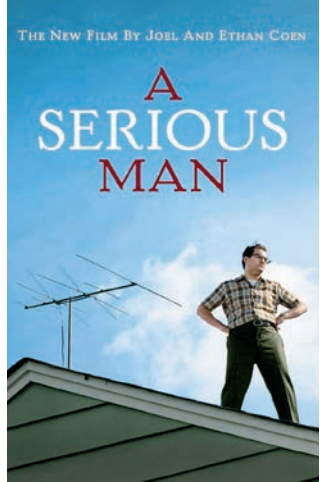
At the same time, his ill and clinging brother mooches off Larry and his son; Larry's son is approaching his bar mitzvah and is a nascent stoner. Larry consults two rabbis in the search for understanding. The

PARAMOUNT PICTURES



A promotional ad for "True Grit," 2010, with (L-R) Hailee Steinfeld, Jeff Bridges, Matt Damon, and Josh Brolin.

FOCUS FEATURES



A promotional ad for the Coen Brothers' film "A Serious Man."

GRAMERCY FEATURES



Artwork for "The Big Lebowski."

WELL SAID

## 'Now Winter Nights Enlarge' by Thomas Campion

Traditionally, poetry offers us a deeply felt and articulate point of view on our world.

Now winter nights enlarge

This number of their hours;  
And clouds their storms discharge  
Upon the airy towers.  
Let now the chimneys blaze  
And cups o'erflow with wine,  
Let well-tuned words amaze  
With harmony divine.  
Now yellow waxen lights  
Shall wait on honey love  
While youthful revels, masques, and courtly sights  
Sleep's leaden spells remove.

This time doth well dispense  
With lovers' long discourse;  
Much speech hath some defense,  
Though beauty no remorse.  
All do not all things well:  
Some measures comely tread,  
Some knotted riddles tell,  
Some poems smoothly read.  
The summer hath his joys,  
And winter his delights;  
Though love and all his pleasures are but toys  
They shorten tedious nights.



The Coen Brothers, Joel (L) and Ethan, in this photo.

Despite current talk about toxic masculinity, masculinity itself is neither 'good' nor 'bad.' It is a condition.

For more arts and culture articles, visit TheEpochTimes.com

'Hail, Caesar!' (2016), set in 1951 Hollywood, concerns Eddie Mannix, a Hollywood 'fixer,' someone whose job it is to keep the negative aspects of stars' lives under wraps.

first gives him pointless non-advice, while the second references Kabbalah mysticism.

Larry fails to fight for his wife, but in the end, things rectify of their own accord. Larry's son, in connection with a Hebrew school offense, is brought before a third, elderly rabbi. That rabbi's simple admonition, "Be a good boy," echoes the moral of the film's key song, Jefferson Airplane's "Somebody to Love."

Reflection on the plot makes it clear that an important element in a man's loving somebody is the masculine trait of providing for them, emotionally as well as physically, of being an "able man." We see that, but we're not sure Larry has learned the lesson.

Another film, "Hail, Caesar!" (2016), set in 1951 Hollywood, concerns Eddie Mannix, who is a Hollywood "fixer"—that is, someone whose job it is to keep the negative aspects of stars' lives under wraps. It's a comedy about faith. Eddie (based on a real-life figure of the same name) must decide between keeping his job or accepting a much more lucrative position with Lockheed.

He must decide between doing what he loves and doing what he thinks might be better for his family, while in the middle of resolving the abduction of one of his studio's biggest stars by a communist writer's cabal. His wife, the epitome of feminine support for the masculine, doesn't push for more money, but she urges him to decide the best course of action.

When his priest echoes this with "God wants us to do what is right," Eddie knows the answer. Faith is the feminine sister to masculine reason that lets us know our path, if only we surrender to it. ("Faith" is the single word forgotten at the end of a speech by the star in the movie-within-movie, "Hail, Caesar!") Masculine action without it is doomed, like the ransom collected by the communists, which slips into the Pacific at a crucial moment.

These films are much richer than such brief summaries can convey. The intertwining themes of masculine spark and feminine womb space run throughout them as they do through many of the other 14 films in the brothers' canon so far. They run through our lives as well.

Former music critic for the Arizona Republic and The Kansas City Star, Kenneth LaFave recently earned a doctorate in philosophy, art, and critical thought from the European Graduate School.



An illustration from "The She-Goats and Their Beards," by E.J. Detmold.



An illustration from "The Oxen and the Axle-Trees," by E.J. Detmold.



How do we fill our long nights of winter?



REWIND, REVIEW, AND RE-RATE

# A Fun-Filled High-Seas Adventure for the Entire Family

IAN KANE

I consider producer and director Steven Spielberg’s Indiana Jones films to be among the last of the great adventure franchises. We’re talking about the original trio of films from the 1980s, not the mediocre “Indiana Jones and the Kingdom of the Crystal Skull” that was produced in 2008 (and inarguably the weakest link in the entire series). The series had just the right mixture of peppy pacing, high tension, exotic locales, and lovable B-movie corniness. In other words, it provided plenty of spills and thrills without taking itself too seriously.

These days, we’re subjected to adventure fare that is supposedly targeted at families but often misses the mark. Not only are they oversaturated with gratuitous amounts of CGI (to compensate for overly derivative or uninteresting storylines), but they also typically feature too much unnecessary violence. Indeed, in today’s cynical times, adventure films from the days of yore are considered passé by many modern audiences. Oddly, good, wholesome entertainment is frowned upon.

Therefore, I’ve taken it upon myself to review a slew of adventure films from an earlier time when rousing drama and, yes, actual “adventure” took precedence over garish special effects and wanton bloodshed—starting with director Richard Fleischer’s 1954 extravaganza, “20,000 Leagues Under the Sea.” It’s based on an 1869 French nautical adventure novel of the same name by author and playwright Jules Verne.

This grand tale begins on the docks of San Francisco in 1868. A state of fear inundates the city’s ports because many seagoing vessels are disappearing in the South Seas—an important shipping region. Rumors that there is some sort of sea monster on the loose and the cause of the vanishing ships only feed the rising hysteria.

Prominent intellectual and marine biologist Professor Pierre Aronnax (Paul Lukas)

The film’s based on an 1869 French nautical adventure novel of the same name by author and playwright Jules Verne.

‘20,000 Leagues Under the Sea’

**Director:** Richard Fleischer  
**Starring:** Kirk Douglas, James Mason, Paul Lukas, Peter Lorre  
**Running Time:** 2 hours, 7 minutes  
**MPAA Rating:** G  
**Release Date:** July 20, 1955 (general USA)

★★★★★



The cast of “20,000 Leagues Under the Sea.”

is passing through the city with his apprentice, Conseil (Peter Lorre). They’d intended to travel to Saigon for scientific research purposes, but the voyage was canceled because its fearful crew deserted the vessel.

But before Aronnax and Conseil can pack up and leave for Paris, a representative of the United States government offers them a trip through the southern seas to search for the notorious sea monster. This piques the professor’s interest. The ship they’ll travel aboard will eventually reach Saigon as well, so Aronnax accepts.

After months of fruitless searching, Captain Farragut (Ted de Corsia) calls off the voyage. He’ll take Aronnax and Conseil to Saigon but that’s about it. However, as the crew sets their new course, they encounter the so-called sea monster, which cripples their ship. Aronnax and Conseil, along with the bawdy, wisecracking harpooner Ned Land (Kirk Douglas), manage to escape the sinking vessel but are stranded at sea.

The trio encounters the “monster” again, only to discover that it isn’t one of flesh and blood but, rather, metal. It’s an advanced submarine captained by the malevolent Nemo (James Mason). Nemo and his men have created what they consider a utopian existence based at a secluded, hydro-powered island called Vulcania. Nemo’s various technological innovations prove to be brilliant and could be potentially useful to the outside world. But will he contribute, having already turned his back on civilization?

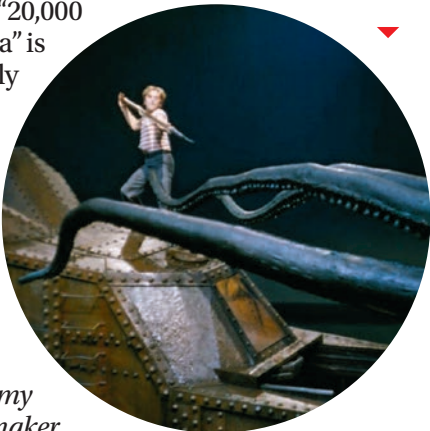
One of the things that I found fascinating about this film was how the characters had different, often competing, philosophical outlooks. For instance, Professor Aron-

nax believes that Nemo’s genius could be used for the betterment of mankind and attempts to convince the latter to share his inventions with the larger world. But Land is a more practical, straightforward individual who considers Nemo to be an evil mastermind who preys on innocent seagoing vessels merely to exact his revenge on civilization as a whole. (Nemo’s family was killed while imprisoned in a slave colony.)

Surprisingly, the acting isn’t over the top, as is typical of these types of films. Each character is portrayed logically by the more than capable ensemble of actors, even if the character being portrayed is irrational or impulsive. Especially James Mason—his subtle performance exudes a calculating malevolence indicative of many of his later roles.

Perhaps best of all, “20,000 Leagues Under the Sea” is truly a family-friendly movie that folks can watch together without having to worry about seeing people being dismembered, tortured, or any other unnecessary nonsense.

*Ian Kane is an U.S. Army veteran, author, filmmaker, and actor. He is dedicated to the development and production of innovative, thought-provoking, character-driven films and books of the highest quality. To see more, visit DreamFlightEnt.com*



Ned Land (Kirk Douglas) confronts a sea monster from atop the Nautilus.

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